

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 52—No. 48.

SATURDAY, NOVEMBER 28, 1874.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—SATURDAY CONCERTS.—THIS
DAY (SATURDAY), Nov. 28th. Handel's "L'Allegro ed Il Pensieroso" (for the first time at these Concerts). Vocalists—Madame Lemmens-Sherrington, Miss Emily Spiller, Mr Edward Lloyd, Mr Whitney (his first appearance this season). Crystal Palace Choir. Conductor—Mr MANN. Numbered stalls, Half-a-Crown.

MR SYDNEY SMITH'S SECOND PIANOFORTE REC-
ITAL (Third Season). HANOVER SQUARE ROOMS, WEDNESDAY Afternoon, December 2nd, at Three o'clock. Vocalists—Miss Helen Standish and Mr Edward Lloyd. Accompanist—Herr Meyer Lutz. Pianoforte—Mr Sydney Smith and a Pupil. Stalls, 7s.; to admit four, 21s.; reserved seats, 5s.; to admit four, 15s.; unreserved seats, 2s 6d.; to be obtained at the Rooms; and of Mr SYDNEY SMITH, 45, Blandford Square, N.W.

"THE SONG OF MAY."

MISS EDITH SHIELD will sing W. V. WALLACE'S popular "SONG OF MAY," at Bedford Town Hall, on Wednesday next.

"ALICE."

MISS ADA LESTER will play ASCHER'S celebrated Romance, "ALICE," at the Vestry Hall, Chelsea, on December 4.

MR EDWARD LLOYD begs to announce that his Agreement with Mr George Dolby will expire on 26th December next. All letters respecting ENGAGEMENTS for Concerts, Oratorios, &c., after that date, must be addressed, EDWARD LLOYD, Claremont Lodge, Edra Road, Brixton, S.W.

MISS LILLIE ALBRECHT, Pianist (of the Promenade Concerts, Royal Italian Opera House), can now accept ENGAGEMENTS for Concerts, Soli, &c. Communications may be addressed to the care of Messrs DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street; or to Miss LILLIE ALBRECHT, at her new residence, 38, Oakley Square, N.W.

REMOVAL.

MADAME LOUISE LIEBHART begs to announce that all communications respecting ENGAGEMENTS for Concerts, Lessons, &c., may be addressed to her residence, 19, Hanover Street, Hanover Square.

ITALIAN POETRY.

SIGNOR G. ZAFFIRA, the Translator into Italian of numerous Operas, and Poet to the Italian Operas of Covent Garden and Drury Lane, begs to inform Professors of Music, Amateurs, &c., that he is prepared to write or arrange Italian Poetry to every variety of composition. Address, care of the Publishers of the *Musical World*, 244, Regent Street, London.

WANTED, an active and educated Young Lady (about 30), as ASSISTANT in a Bookseller, Stationer and Musicians' Shop, in a small town in Yorkshire. A good Pianist and Reader at sight, and acquainted with Classical Music. Previous knowledge of the business not indispensable. A liberal salary and comfortable home. References. Address, W. E. *Musical World Office*, 244, Regent Street, London.

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The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on THURSDAY Evening, the 3rd December, commencing at Eight o'clock.

By Order, JOHN GILL, Secretary.

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AFTER a Short Illness, THOMAS GOOM, for more than Thirty Years an Assistant and valued servant of Messrs Leader & Cook; Cook, Hutchings & Co.; and Lamborn Cook & Co., 63, New Bond Street, died, 6th of October, 1874, from an attack of Rheumatic Fever, aged 44, leaving a Widow and Six Children to lament his loss. Having had a large family, he has been unable to do more than insure his life for a small sum, and to provide his children with instruction necessary for them to obtain their future livelihood; and at the present time there are four who will require for some years their mother's care, the youngest being under twelve months. Under these circumstances, it is proposed to raise a SUBSCRIPTION for the BENEFIT of his WIDOW, in sympathy for the loss she has sustained, and in slight acknowledgment of the esteem in which he was held by all with whom he was thrown in contact. Donations received by Mr WALLIS, at Mr LAMBORN COOK'S, 63, New Bond Street.

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(FOR THE PIANOFORTE.)

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A LOVER'S SONG. Composed expressly for, and sung by, Mr VERNON RIGBY. The Poetry by EDWARD COPPING. The Music by LOUIS DIEHL (Composer of "The Mariner," &c.). "Mr Vernon Rigby next reappeared, and sang 'A Lover's Song,' expressly composed for him by Louis Diehl. Both the words and music of the song are simple, and they received ample justice from the singer. An encore was demanded, and Mr Rigby repeated the last verse." —*Birmingham Daily Post*. "We must compliment Mr Rigby on his rendering of 'A Lover's Song.' This charming melody, by Louis Diehl, is worthy of Mendelssohn himself, and Mr Rigby seemed to catch the exact feeling without overdoing it." —*Manchester Evening News*. Price 4s. London: DUNCAN DAIVISON & CO., 244, Regent Street, W.

SUNG BY MISS EDITH WYNNE.

LITTLE WILLIE.

SONG.

THE POETRY BY

LOUISA GRAY.

THE MUSIC BY

Sir JULIUS BENEDICT.

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Just one summer ago, on a bright, cloudless day,
 When the sunbeams were dying, my boy went away—
 My blythe little Willie, with such glossy brown hair,
 That fell thickly in curls on his forehead so fair.
 "Don't cry for me, dear mother," he said as he lay,
 And smiled up in my face, ere he left me that day;
 "You will miss me, I know, but we'll soon meet again,
 Up in heaven, where nobody feels any pain."
 And methinks still I hear his clear voice all day long,
 That was sweeter to me than the nightingale's song;
 And I listen and start at each step at the door,
 And think surely its Willie that's coming once more.
 But I know that he lies 'neath a little grey stone,
 Where the trees whisper gently and soft night winds moan,
 And that ne'er I shall see my wee laddie again,
 Till we meet where there's no more sad parting and pain.

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"One of the features of the evening at Madame Nilsson's concert, given in St Andrew's Hall, Norwich, for the benefit of the Jenny Lind Infirmary, was undoubtedly the quartet for four performers on two grand pianofortes. The quartet consisted of Sir Julius Benedict's charming Andantino and Chopin's posthumous Mazurka. Not only were the pieces of great musical interest and skilfully arranged for the instruments, but in the hands of Sir Julius Benedict, Dr Bunnett, Mr Rudd, and Mr J. A. Harcourt, they were played with such unanimity and artistic finish, that the result was brilliant in the extreme." —*Eastern Daily Press*.

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FEU D'AMOUR. Pièce joyeuse pour le pianoforte. Par LOUIS DIEHL. Price 4s. London: DUNCAN DAIVISON & CO., 244, Regent Street, W.

CRYSTAL PALACE CONCERTS.

(From the "Daily Telegraph.")

The seventh concert of the present series, given on Saturday last, was specially remarkable for two things—the production of Spohr's Symphony in E flat (No. 1), and the first performance in this country of Liszt's pianoforte Concerto in A (No. 2). How completely Spohr has fallen from the place he once occupied is shown by the fact that his initial symphony had never before made its appearance at Sydenham, where every claim receives attention. Whether he has justly so fallen is a question involving matters of taste, concerning which there is proverbially no disputing. Few, however, will deny that he is entitled to honour as one who only fell just short of being a great master. Spohr had nearly all the qualifications necessary for the highest rank. Imaginative power, originality of thought and expression, and perfect command of musical resources, were his; but that which he lacked was equally important, and nothing could supply its place. A German critic has well said, "Whoever maintains that Spohr's music is utterly wanting in depth, and resembles the modern Italian style, judges wrongly and unfairly. Profundity is not wanting, but it is solely of sentiment—not that intellectual depth in which grand thoughts and ideas are gathered up and reflected by means of powerful imagination. The plastic, objective element, so far as it obtains in music, is utterly foreign to Spohr; on the other hand, he is, like all artists who are prone to the 'sentimental,' apt to fall into monotony and mannerism." These words exactly hit the mark, and explain why, quite apart from mannerisms which soon become wearisome, and from an ornateness of style that soon cloy, Spohr's music is often unsatisfactory. The most abiding utterances of a poet are those most strongly characterized by "intellectual depth." Others may be faultless in form and finish, but such mere superficial attraction lasts only for a time, while the solid merit of which we speak, even when allied with ruggedness of expression, is enduring. It is from the absence of such a quality that Spohr's music suffers. It commands our admiration as a work of art, but rarely exerts the influence which is the prerogative of a master-mind. It fails to touch the springs of thought and emotion, and therefore cannot become, so to speak, part of ourselves, but must remain outside. Of course these remarks have a general application. In certain cases the master goes deeper, and we are sensible of his power; but, as a rule, his music finds its exemplification in the Symphony which, beautifully played by Mr Manns' orchestra, stirred no profounder feeling than admiration.

To Mr Edward Dannreuther belongs the credit of making Liszt's Concerto known to an English audience. We use the word "credit" advisedly, for there is all the difference between an impertinent adaptation like that of Weber's "Polonaise" and a work which, however strange, is honest. Amateurs may or may not admire the Concerto, but they are, nevertheless, under an obligation to Mr Dannreuther, for enabling them to speak of it with *connaissance de cause*. We feel that any attempt at describing the Concerto in words would be hopeless, and therefore we shall not make one. He who does not understand cannot make others comprehend; and we frankly confess ourselves in the dark about Liszt's music. In some of his published writings Mr Dannreuther bids amateurs regard the work as based upon a "metamorphosis" of themes, and of presenting an example of "unity in multitude." We have followed this injunction with no good result. The whole thing, flashes of beauty notwithstanding, brings to mind Milton's lines:

" . . . where length, breadth, height,
And time and place are lost, where eldest Night
And Chaos, ancestors of Nature, hold
Eternal anarchy, amidst the noise
Of endless wars, and by confusion stand.
 . . . Chaos umpire sits,
And by decision more embroils the fray
By which he reigns."

In a note to the programme, "G" suggestively reminded Saturday's audience of the injustice often done to musical novelties, simply because they are not understood, instancing Spohr's sweeping condemnation of Beethoven's fifth Symphony. Taking the hint, we will not say that Liszt's Concerto is cacophonous, without form, unmelodious, and, for the most part, ugly, but merely remark that, to us, it seems all this. Mr Dannreuther accomplished his task with surprising success. Few pianoforte works, if any, are more difficult, and the audience showed their appreciation of its performance by recalling the artist, and loudly applauding him. The remainder of the concert can be dis-

missed in few words. Mozart's "Zauberflöte" overture and Mendelssohn's "Ruy Blas" were played to perfection. Madame Campobello-Sinico gave an admirable rendering of "Selva opaca;" and Mr Vernon Rigby introduced Schubert's "Geheimniss," under its English name of "The Secret," singing it charmingly. Mr Rigby may enlarge his repertory yet further, from the same well-nigh exhaustless store-house, both with profit to himself and advantage to his hearers.

MADAME GODDARD AT BALLARAT.

The subjoined appears in the *Ballarat Star* of September 25:—

"The foundation-stone of the new Academy of Music, Lydiard Street, opposite the Royal hotel, was laid by Madame Arabella Goddard on Thursday afternoon in the presence of about 1,200 persons, including a great many ladies. The hoarding in front of the works now in progress was profusely decorated with flags of various nations, and everything bore a busy aspect, but the sky was overcast and rain threatened to fall whilst the ceremony was being conducted. Madame Arabella Goddard laid the stone at the north-western corner of the building. The Mayor of the city with Councillor Claxton were amongst those present at the scene of the ceremony. Mr George Browne, architect, said that on behalf of Mr W. J. Clark and the citizens of Ballarat he had great pleasure in asking Madame Goddard to lay the foundation-stone of a building intended to afford the public facilities of enjoying good music. The bottle which was to be deposited under the stone contained copies of the *Ballarat Star*, *Courier*, and *Post*, of the 23rd instant, and the following memorial:—'This stone was laid by Mme Arabella Goddard on the 24th day of September, in the year of our Lord one thousand eight hundred and seventy-four, in the presence of their Worships the Mayors of Ballarat East and West, together with the councillors of the town and city. The edifice which we are now about erecting is to be used and known as the Academy of Music, of which William John Clarke, Esq., is the proprietor. The building is leased for a period of ten years by a company formed by the citizens of Ballarat, and known as the Academy of Music Company (Limited). The structure is being erected by Messrs James Sumner and Co., contractors, of Melbourne and Ballarat, according to designs prepared by, and under the personal supervision of, George Browne, architect and surveyor, of the city of Melbourne, the cost being estimated at about twelve thousand pounds sterling (£12,000). The completion of the work is expected to be attained in about nine (9) months from this date. Signed and sealed this 24th day of September, 1874.—ARABELLA GODDARD, GEORGE BROWNE.' He did not expect to have had the honour of asking Madame Goddard to undertake the important office, but, as a citizen of Melbourne and a native of Victoria, he had much pleasure in conveying to that lady their best thanks for her kindness in acceding to a hurried request. He felt a great deal more than he could say, and, in presenting the silver trowel to Mme Goddard, he reminded her that it was only a small token of the esteem in which she was held by the natives of Victoria and her humble servant (Mr George Browne). The trowel, which was a neatly designed one, bore the following inscription:—'Presented to Mme Arabella Goddard by George Browne, architect, of Melbourne, Victoria, on the occasion of laying the foundation-stone for the Academy of Music, Ballarat. 24th September, 1874.' The trowel was then handed to Mme Goddard, and when the bottle had been placed in the prepared receptacle, and the stone had been lowered, Mme Goddard gently smoothed the mortar along the stone with the trowel, and said, 'It is with very great pleasure that I hereby declare this stone to have been well and truly laid, and I further feel gratified at being present to wish the undertaking every success. These are my heartfelt wishes.' This announcement was welcomed by three hearty cheers, and the ceremony concluded. After this the leading persons in the affair adjourned to the Royal Hotel, where several toasts were proposed in bumpers of champagne."

MARSEILLES.—A new comic opera has been produced with great success at the Alcazar. It is entitled *Raphael*. The libretto is from the pen, or rather pens—for it is not probable that the two gentlemen had only one between them—of MM. Elise Bach and Corny, while the music is by M. Rouvier.

MADRID.—Signora Rosina Penco has made a decided hit in *Il Trovatore*. All the local papers, also, speak in terms of praise of a young lady, Signora Alice Bernardi, who sustained the part of Azucena in the same opera. She made her *début* last year at Moscow, whence she proceeded to St Petersburg, and afterwards to Vienna.

MR HENRY HOLMES' MUSICAL EVENINGS.

The concerts of chamber music directed by Mr Henry Holmes were resumed last week in St George's Hall. Once more, therefore, and with added emphasis, we must congratulate the founders of this institution—for so it may now be called—upon reaping the fruits of their labours. Never was reward more honestly earned, because at no time have Mr Holmes and his associates abandoned the lofty purpose with which they set out in order to gain the patronage of those who could not be attracted otherwise. More than this, they have never even sought the aid of "lion" artists, in whose wake the public are sure to run, and the success they now enjoy is consequently due to the purest and most legitimate means. May the Musical Evenings prosper still more, because, though their mission cannot be better fulfilled, it may operate over a larger area, and do increased good.

The first concert of the present series was above the average in point of interest, though its programme contained a fair proportion of works which may here be dismissed with few words. Among these familiar things were Beethoven's quartet in C minor, fourth of the set as six known as Op. 18, and dedicated to Prince Lobkowitz, and Mendelssohn's seventeen Variations Sérieuses (Op. 54). The first was played by MM. Holmes, Betjeman, Amor, and Pezze; the second by Mr Walter Macfarren—all of them artists whose ability, in connection with music so well known, we need not stop to demonstrate. Mr Holmes also introduced a violin romanza and toccata from his own pen, which served very well indeed to display not only executive skill but quality of tone. The audience were obviously charmed by this solo, and recalled the performer twice; he responding, on the second occasion, with the gigue from Corelli's sonata in A. Miss Emma Beasley, a young soprano, whose good voice and method, combined with intelligence and artistic feeling, recommend her very strongly, sang Mendelssohn's "Breeze, could I thy pinions borrow," and Clay's "She wandered down the mountain side," in superior style, and at once made a favourable impression.

Coming now to the main features of the evening's scheme, attention is claimed by Schubert's quartet in G (Op. 161), with which the concert began. The composer is now so well known that it may be superfluous to define the exact position occupied by this work among his contributions to chamber music. Enough if we state that the quartet in G is No. 19 of the twenty produced by the untiring pen of that remarkable genius, its only successor being the quartet in C major (Op. 163), written in the very year of Schubert's death (1828). Under any circumstances, therefore, it would be safe to assume that the "G major" illustrates the composer's ripest and most advanced method; but the work, as well as its twin sister in D minor, was actually produced with that object in view. Moved, perhaps, by the later quartets of Beethoven, and instigated by devoted admirers like the brothers Carl and Franz Hacker, "Schubert," says his biographer, Dr Kreissle von Hellborn, "set himself the task of proving his increasing earnestness and advanced powers as a writer in this particular branch of his art." What Schubert's little group of devotees thought of the two quartets may be gathered from the fact that only the "D minor" was performed in public during the master's life. Unquestionably this preference was just, for between the "D minor," with its lovely variations on the theme of "Der Tod und das Mädchen," and the companion work, there is no question of comparison. Still, the quartet in G major has great merit, considering the short time—ten days—allowed by Schubert for its composition. The work, far from easy though it be, was admirably played (*minus* the repeats), by the way, and the slow movement appeared to give special satisfaction. In addition to this interesting quartet the programme contained a new sonata for violoncello and piano, introduced by its composer, Mr Walter Macfarren, and Signor Pezze. It is always pleasant to see an English musician rise superior to "pot-boilers," and devote his talents to genuine art. Needs must, in the present condition of things, that pot-boilers be; but when a man produces nothing except songs and fantasias for the music-shops he is not entitled to shelter himself behind a plea of necessity. Great causes exist by sacrifice, and there would be no art of music if its votaries kept a constant eye upon their balance at the bank. In such an age as the present this doctrine, of course, sounds absurd; wherefore there is all the more reason

to rejoice when, from time to time, evidence appears that it is not wholly without believers. We welcome the testimony just afforded by Mr Walter Macfarren, who has written a work for the love of his art, and not with a primary view to favourable returns from the publisher. This compliment to the composer lies outside the question of the merit of his sonata, which must now be considered. In the first place, Mr Macfarren's work has a clear and symmetrical form, and develops its meaning in an intelligible manner. There is no utterance of dark sayings, which demand either a glossary for the language or a philosophical interpreter for the ideas, Mr Macfarren preferring to convey his meaning in a direct and simple manner. The merit is old-fashioned, no doubt, but it remains a merit still. All the movements are melodious, which implies that they can be heard with pleasure, and, as far as the scope of the work extends, all are musicianly, both in thought and expression. On this last point, technical criticism might say much of a flattering nature. It should be added that the adagio is very brief, and limits itself to reproducing the theme of the opening *allegro* with an effect which does great credit to Mr Macfarren's ingenuity. On the other hand, the sonata is not so interesting, from a strictly musical point of view, as it would have been had the composer less exclusively used the form of a simple melody with accompaniment. Mr Macfarren has adopted in a greater degree than was advisable the old *concertante* theory, according to the practice of which the instruments follow each other with set solos. The effect is somewhat formal to modern taste, while the simultaneous and co-ordinate use of both instruments in the development of the themes would have added greatly to the pleasure of connoisseurs. This is all the fault we have to find with the sonata, and now there only remains to compliment both Mr Macfarren and Signor Pezze upon a performance which made the most of abundant opportunities for the display of their respective instruments.

THADDEUS EGG.

MOSCOW.—M. Johann Schramek, conductor at the Imperial Russian Operahouse, died lately, aged 56. The composers, MM. Solowjeff and Pomassnysky, of St Petersburg, are appointed his successors. The following are the names of the artists now engaged at the above establishment: Sopranos, Medes Alexandrowa, Oeser-Annen-Kaja, Smelsky; Contralto, Mdle Kadmina; For Subordinate Parts, Medes Iwanoff, Turtchaninoff, Schtepinia, Aristowa; Tenors, MM. Dadonoff, Wolkoff, Bases, Radoneschky, Demidoff, Akimoff; Conductors, MM. Julius Gerber and Julius Merten.—The managers of the Russian Musical Society announced this season three Quartet Matinées, for which they engaged M. Panoff, first violin; M. Leonoff, second violin; M. Jegoroff, tenor; M. Kusenzoff, violoncello; and M. Nicolaus Rubinstein, piano. The programmes of the first two Matinées included: Stringed Quartet, Op. 11, D major, Tschaiakowsky; Trio, D major, Beethoven; Quartet, Op. 41, A major, Schumann; Quartet, Op. 137, No. 4, A minor, J. Raff; Trio, Op. 16, G minor, A. Rubinstein; and Quartet, Op. 59, G major, Beethoven. It is rumoured that the above-named artists intend shortly making a tour through Germany.—Mad. Adelina Patti made her first appearance this season in *La Sonnambula*. The second opera selected by her was *Lucia*. She was rapturously applauded in both.

BERLIN.—Herr W. Taubert's new opera, *Cesario*, has been produced with decided success at the Royal Operahouse. The singers were called on after all the principal scenes, and the same honour was shown to the composer at the end of each act, but whether the work will be quite as successful elsewhere, we shall know when it has been performed there—namely, elsewhere. The libretto is by the composer's son, Herr Emil Taubert, who has founded it on Shakespeare's *Twelfth Night*. He has performed his task pretty well, but the pruning-knife might be employed with advantage both on text and music. The following was the cast: Viola, Mad. Mallinger; Olivia, Mad. Vogenhuber; Maria, Madlle Lehmann; Orsino, Herr Betz; Sebastian, Herr Schmidt; Antonio, Herr Krolp; Bernardo, Herr Barth; Tobias, Herr Fricke; Fabio, Herr Schott; Malvolio, Herr Salomon; and Christopher, Herr Sachse.—Among the numerous concerts lately given may be mentioned the pianoforte concert of Herr H. Ehrlich, whose programme comprised a Toccata in D minor, by Sebastian Bach; Beethoven's Grand Sonata for the "Hammerclavier;" Schumann's "Carnaval;" Ehrlich's "Lebensbilder;" Liszt's adaptation of Mendelssohn's "Auf Flügeln des Gesanges;" and an original humorous piece, entitled: "A Polka in Strict Fugue Form." Herr Otto Neitzel, also, gave a successful concert, and played pieces by Beethoven, Chopin, Schumann, and other composers, besides figuring as the composer of a Violin Sonata, and two Songs, to the thorough satisfaction of his audience.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

My perfect silence during the last fortnight I must account for by the fact that, since M. Vinay, the late director of the Theatre, thought proper to "retire," there has been no performance at the Salle Monsigny whatever, with the exception of four performances got up by the combined efforts of the few remaining artists of his troupe, who strove to get together what little they could to defray their expenses to other towns. So the doors are still closed, though I hear that many managers are in treaty with the Council Municipale for the direction of the performance of opera, operettas, and vaudevilles during the winter months. I heard yesterday that one gentleman was most likely to come to terms, but on condition that he should give only operettas. Operas Comique Bouffe, Dramas, and Vaudevilles, i.e., putting aside altogether Grand Opera—and what more sensible programme could be planned in a provincial town like Boulogne during the winter months?—the frequenters of the Theatre being mostly the residents. The residents of the better class are people who go frequently to Paris or London during the season of either capital, and then hear the music of the best composers interpreted by the best artists in the world. They, therefore, are not the amateurs to patronize a provincial performance of such operas as *Les Huguenots*, *Faust*, *Dinorah*, *Don Juan*, etc. The other resident amateurs and patrons are certainly more satisfied with a lighter class of music.

All I myself can say is that I quite endorse the idea of the would-be director, and assure him from what I know of the tastes of the Boulonnaises, and their few visitors at this time of year, that he may be quite sanguine of success, provided the operettas, etc., are well mounted and well played.

Since last I wrote I have been for a few days to Paris, where I contrived to combine business with a little pleasure, but I will not forestall the able criticism of your own correspondent there by any remarks, except that I may record the fact that I visited the Opera-Comique, where I was enchanted by the accurate singing and acting of M^{me} Carvalho, as Mireille, she being ably supported by M^{me} Galli-Marie as Taven, M. Duchesne as Vincent, and M. Ismael as Ramon.

I also witnessed *Girofle-Girofla*. It was superbly put on the stage in every respect, but I must admit that I was a little disappointed at this production of the composer of the world-wide-known *Fille de Mme Angot*. *Orphée aux Enfers*, *Le Royaume de Neptune* (third act re-written by Offenbach, at the Gaité)—"Le Tour du Monde en 80 jours, 15 tableaux, at the Porte St Martin—Le Tour du Monde en 80 minutes," at the Theatre Dejazet, continue to draw crammed houses; while *Le demi Monde*, at the Francaise, and *Mme L'Archiduc*, at the Bouffes Parisiennes, still hold their own.

While at Amiens, I was tempted to their nice little theatre, to see three pieces: *Les Noces de Jeannette* (Massé), *Le Gascon*, *Drame*, in five acts, and a short vaudeville. They expected a new tenor, a M. Rondias, and a bass, M. Badiali, to take part in *Haydée*, last night. At all events if the inhabitants of Amiens do not go in so much for quality, they indulge in quantity, for the doors of the Theatre opened at 5 p.m., performance commenced at 5.30, and midnight had struck before all was finished!

While mentioning my visit to the Parisian theatres I forgot to name the very objectionable presence of the "claque"—an institution, I believe, abolished during the Empire. At the Théâtre de la Renaissance I could only obtain a second row seat in the *deuxième bal con de face*, because the first row was given over to these gentlemen, who, under an able conductor, drowned the last two notes of every telling piece by their applause. I believe the "claque" are not very well paid; on the contrary. I do not know that they receive anything for their exhibition of "public" opinion, but it struck me from the hardness of the hands which they brought together in applauding that, be their ordinary avocations or receipts as members of the "claque" whatever they may, there was, no doubt, a "tanner" amongst them! No! joking aside, the "claque" is an intolerable nuisance, and certainly no criterion of public opinion of the performance at which they assist—or, may I suggest, rather hinder. X. T.

P.S.—*L'Impartiale* of to-night, just wet from the press, con-

tains the announcement of the new Director, M. Troy, who proposes opening the Boulogne Theatre, with *Les Deux Orphelines*, on Tuesday, November 24.

MUSIC IN MANCHESTER.

(From our Correspondent.)

At Mr Hallé's concert, last Thursday, M. Wieniawski reappeared, after an absence from Manchester of nearly seventeen years. He was a slim young man at that time, and now—well, he was a great player then, but incomparably greater now. He played Mendelssohn's concerto with consummate skill, and the most rigid purist could not have accused him of want of reverence. In the second part he introduced his own very clever *Faust* fantasia, and, as an encore, a well-known movement (unaccompanied) by Bach. A long serenade by Volkmann, effectively scored for the strings, was the instrumental novelty, but the audience cared more for Mozart's No. 1 Symphony—known as the symphony without a minuetto.

M^{lle} Levier, who had sung two months since at the Concert Hall, sang for the first time at the Free Trade Hall, and confirmed the favourable impression created on her first appearance. Her voice is sympathetic, and, in the upper notes, singularly pure and resonant; and she sings like a musician.

At Mr De Jong's concert, on Saturday, there was a disappointment—Herr Gungl had been engaged, but was unable to be present. Miss Annie Sinclair was the only singer; and Mr De Jong's Romanza and Tarantella for the flute, played by the composer, was one of the attractions of the evening.

The programme of the Gentlemen's Concert, on Monday evening, was very attractive. Herr Straus played one of Mozart's violin concertos as only a great artist could, and he was equally successful in a solo by Ferdinand David. Herr Straus is a great favourite here, and it is impossible to say whether he is most admired as soloist, quartet player, or, as leader of the orchestra. Beethoven's Symphony in F was the great orchestral treat of the evening, and Gade's beautiful overture, "In the Highlands," was another welcome composition. There was no lack of vocal music, and as Miss Edith Wynne, M^{me} Patey, Mr Cummings, and Mr Patey were the singers, you do not require to be told that there was no cause to complain of them.

At the Prince's Theatre, Mr Cellier's opera, *The Sultan of Mocha*, has been given nightly to crowded houses, and appears likely to have a long and successful run.

Mr Mapleson's Italian opera company opened at the Queen's Theatre with the irrepressible *Trovatore*, in which M^{lle} Tietjens, M^{me} Trebelli, and Signor Campanini sang with their usual success. The unsurpassable *prima donna* was in splendid voice, and created great enthusiasm. M^{me} Trebelli's singing is, of course, unrivalled in this opera. In what is it not, I wonder?—and Signor Campanini, though not in very good voice, was an admirable Manrico. Signor Galassi made a favourable impression, but there was scarcely a hand raised after "Il balen." Perhaps you may think us Goths down here when I tell you that, although the charming M^{lle} Singelli appeared in the *Crown Diamonds* on Tuesday, the opera was far less favourably received than when given a few weeks since in English by Mr Carl Rosa's company at the Theatre Royal. The singing indeed was, on the whole, admirable, but the fun of the dialogue is interfered with by the recitative; and a less lively company of lyric comedians than the majority of the gentlemen, I have seldom heard in a comic opera. Mr Bentham, however, as Don Enrico, was really successful, and, in this city at least, never did such justice to his fine voice. The band and chorus are both good, and Signor Li Calsi's conducting deserves great praise.

To-night, *Il Talismano* will be given for the first time here, but musical amateurs are looking forward with greater interest to the performance of Brahms' Requiem, announced for to-morrow night at Mr Hallé's concerts.

November 25th, 1874.

ROUEN.—There is to be a grand Musical Festival here on the 15th December, to celebrate the centenary of the birth of Boieldieu, who was born on that day, 1774. A life of the composer of *La Dame Blanche*, from the pen of M. Arthur Pongin, will shortly be published by Charpentier, of Paris.

MADAME CHRISTINE NILSSON AT ST PETERSBURG.

(To the Editor of the "Journal de St Petersburg.")

SIR,—As you announced in the *Journal de St Petersburg*, the soirée in honour of Mad. Nilsson took place on the 26th October, in the large room of the Society of Artists. I forward you a few details concerning this sympathetic manifestation. The celebrated artist was received on her arrival by the whole committee of the club, headed by the eldest member, Count Sollohub, who pronounced the following address:—

"Madame, the Artistic Club of St Petersburg is happy to bid you welcome. The older artists will have an opportunity of thanking you for the great æsthetic enjoyment they owe you, while the younger ones, of whom we have a great many, will see what a height talent may reach when guided by persevering study. We welcome you, therefore, Madame, among us. We hope that this is not the last time that you will honour us with your presence, and, in consequence, we request you to accept an honorary diploma of admission, which will entitle us to call ourselves your fellow-members."

After this address, the Count offered his arm to Mad. Nilsson, and conducted her, followed by all the committee, into the concert-room, which was crowded to suffocation. The appearance of the celebrated artist was greeted by the strains of Mendelssohn's magnificent march (the "Hochzeitmarsch" of the *Midsummer Night's Dream*), and the unanimous acclamations of the public. In obedience to the desire expressed by her, the programme was almost exclusively made up of the works of Russian composers (the preference being given to Glinka and Dargomijsky). The piece which especially pleased her was the "Jota Aragonesa," that poetic musical picture by our immortal Glinka. At the conclusion of the first part of the programme, there was an admirable and successful *tableau vivant*, representing sea-fishing during a gale on the coast of Sweden. After a quarter of an hour's interval, during which tea was served to Mad. Nilsson and her friends, the concert was resumed.

At the conclusion of the second part, the *tableau vivant* represented Marguerite at the spinning wheel, and was received with enthusiastic applause, which was redoubled when the members of the committee advanced and offered Mad. Nilsson a laurel wreath and a basket of flowers, thanking her at the same time for having accepted the invitation of the club. On her part, the great singer returned her warmest thanks, couched in highly flattering terms, for the reception accorded her, and expressed her regret at not being able to testify her gratitude by singing something; but she promised to come again to the artistic gatherings of the club, and sing, when her so doing depended only on her. These words, repeated by a member of the committee from the raised platform, were received with a round of applause. The very numerous audience (more than fifteen hundred persons) who filled the room, naturally desired to hear as well as see the celebrated artist. Though it had not been announced that she would sing, everyone cherished the hope of her doing so, and thus no one moved till the very last. It is highly probable, if not certain, that, on hearing the announcement from the platform, the public were somewhat disappointed, or, at least, deceived in their expectations; the announcement was, however, received with warm applause, which did not cease while Mad. Nilsson was traversing the room.

Let me say a few words concerning the Society of Artists of St Petersburg. It is somewhat strange that its existence should scarcely be known to the artists who come to us from the West; yet it is a large society, which has been legally constituted for many years, and which boasts, for the moment, of four hundred members. Among these are Mikeschine, Lagorio, Metschersky, Makovsky, etc. I should never finish, were I to attempt giving the names of all the celebrated and distinguished artists belonging to the society, the utility of which is evident and incontestable. It strikes me that it would be desirable to render foreign artists who come to our capital acquainted with the fact that there exists here a duly constituted club, where they will find distinguished professional brethren, all ready to give them a brotherly reception according to their merits. I do not, of course, speak of the great stars; they, naturally, require no aid or assistance; but there are many very

remarkable artists who have not yet a universal reputation, and who feel lost on arriving in a large city like St Petersburg. It is desirable, therefore, that they should be aware of the existence of this important society, where they may find aid and protection, if they give undeniable proof of talent. They would experience no difficulty in doing so, for, during the season, the club has artistic gatherings twice a week; the Wednesdays are devoted to dramatic representations—and, in consequence of the polyglottism of Russians, no difficulty would be raised as to the choice of the idiom;—while the Saturdays are consecrated to music.

The day after the soirée in honour of Mad. Nilsson, there was a brilliant gathering at her compatriot's, Mad. Nissen-Saloman. Like others, that lady determined to welcome the great artist. It would be indiscreet on my part were I to attempt to criticize the merit and the talent of the charming and fair *dilettanti* whom we heard on the occasion, but I have the right to speak of a very remarkable pianist, who has just arrived here, and who will play next Sunday at the concert of the Philharmonic Society. I allude to M. Joseph Wieniawski, a brother of the celebrated violinist. This gentleman is distinguished for the rare precision of his playing, as well as for the agreeable character and marvellously fine gradations of his touch.—"We have all admired," said an amateur of great merit, "Marguerite spinning (at the wheel), Marguerite singing ("Air des Bijoux"), and Marguerite loving (duet of the third act), but it is the first time we have had the opportunity of admiring Marguerite waltzing." In other words, Mad. Nilsson waltzed, and, on my word, she waltzed deliciously.

R.

MILAN.—Sig. Pontoglio's new opera, *La Notte di Natale*, has at length been produced at the Canobbiana. It was received with much applause, and the composer was gratified by numerous calls, but, for all that, it is not likely to enjoy a very prolonged existence. In fact, first-night triumphs here, as well as in other large cities, are beginning to lose their former significance, when they represented the verdict delivered by the real public, and not the result of special exertions on the part of partial and sympathetic friends, or even interested speculators. One great defect in *La Notte di Natale* is the absence of originality, or, perhaps, to put it more exactly, the preponderance of the styles of many other composers, for Sig. Pontoglio is eclectic in his taste, and patronizes alike Verdi, Gounod, Donizetti, Meyerbeer, and even Wagner; in fact, his obligations to the last-named master are so very manifest that, at one part of his opera, some of the audience exclaimed: "Oh! here comes the Swan!" meaning the celebrated Swan belonging to Lohengrin. The libretto, which contains one scene like the well-known churchyard scene in *Robert the Devil*, is somewhat lugubrious but effective. The artists, Signore Peralta, Maria Jones, Signori Parboni, and Prudenza, did their best, and received as their recompense a fair share of applause.—The music for M. Monplaisir's new ballet, with the classical title of *Giulio Cesare*, for the Scala, will be written by Sig. Busi, of Bologna.

BRUSSELS.—*La Muette de Portici* has been drawing well at the Théâtre de la Monnaie. M. Warot makes a good Masaniello; M. Devoyod does justice to the character of the impetuous Pietro; while, though last not least, Madlle Hamaeckers appears to decided advantage as the Princess. The celebrated duet "Amour sacré de la patrie" brings down the house, and is as fresh and spirit-stirring as if written only yesterday. Madlle de Belocca has appeared at a grand concert-spectacle, which gave general satisfaction. The fair and gifted Russian sang seven different pieces, in no less than six different languages, German, English, Russian, Italian, French, and—Latin! She was applauded in all of them, but more especially in the "Brindisi" from *Lucrezia Borgia*, and Schubert's "Wanderer." A writer in the *Guide Musical* says, among other things, when speaking of this charming young lady: "The voice of this fair polyglot singer is really exceedingly fine; the lower notes possess a sonority which reminds one of Alboni, while the middle notes are conspicuous for their delicious freshness and enchanting quality." The other principal artists in the concert-spectacle were M. Poncelet, on the saxophone; M. Hermann, on the violin; and M. Merck, on the French horn. The audience rewarded all three with loud and frequent marks of approbation. The entertainment wound up with the ballet of *Giselle*, in which the dancing, both on the part of M. and Mad. Lamy, and the *corps de ballet* was good, while the dresses, scenery, and *mise-en-scène* generally were the reverse. By the way, Madlle de Belocca has left for Holland, in order to fulfil some engagements there, but will shortly return to this city and sing in Rossini's *Mass*.—It appears that M. Campocasso has withdrawn his resignation for the present, but begs to be relieved of the cares of management next season.—The popular concerts of classical music are being given this year at the Théâtre de l'Alhambra, under the direction of M. Joseph Dupont.

* From the *Journal de St Petersburg*.

WHAT TO DO AT WORCESTER.

In the course of a leading article on the Festival controversy the *Malvern News* of Saturday last observes:—

"Our object in these remarks is to support the *Musical World* in its suggestion—that a building (temporary) should be erected somewhere in Worcester, and so the Festival be carried on without the aid of the Dean and Chapter." It would be useless—or so it appears to us—to erect a sufficiently large permanent building for such a purpose, as it would be rarely wanted in a town of the size of Worcester. We have no doubt if the stewards were to set about that vigorously and at once—have no more parleying with the 'holy five,' they would be supported by the citizens at large, and by nearly the whole mass of the county. Not only so; but other counties would be stirred up to aid and assist. Priestly domination is not in accordance with the spirit of the age; and none can look abroad without being struck with the idea that those men are throwing their meshes around every innocent mind they can influence. Of all bondages that of a priestly character is the most unbearable. We write as we feel—but such is an indisputable fact. It meets us in the face all around. It is on the right and left, back and front; in fact it is everywhere; and the sooner the public has the whip hand of that class, the better for all parties. Let, then, the stewards make their resolve, that no more correspondence shall take place with the Dean and Chapter on the Festival of 1875, but announce to the world that they will erect a temporary building where it shall be held next year. England would support them, and would glory in such a severance from priestly bigotry and dead-weightism. The priests are all very well in their place, and should have a certain amount of homage paid them; but when they attempt to ride roughshod over the masses, the sooner those masses present a bold front the better for all concerned. The Gordian knot cut in this way would afford satisfaction to thousands of people; and the stewards of the Worcester Festival for 1875 be applauded to the echo.

The place seems the only difficulty, and even that can be overcome. Pitchcroft for so many months in the year belongs to the citizens, and as that is appropriated for the use of the public in various games, sports, &c., why not at once take the bull by the horns, and announce that a temporary building will be erected there? We commend this to the notice of the stewards."

As appears elsewhere, there may be no need to proceed further in this matter. Let us hope that such will prove to be the case.

GRESHAM COLLEGE.

The lecture given on Monday evening last, by Dr Wylde, was devoted to the study of the life and artistic career of Ignace Moscheles. The audience, which filled the hall in every part, seemed thoroughly to enjoy the accounts of the great pianist-composer, once so celebrated but now so little known; and the graphic and very able description given by Dr Wylde of his early studies under D. Weber and Albrechtsberger, his great admiration of, and subsequent friendship with, Beethoven (whose *Fidelio* he arranged for pianoforte solo, with the sanction and assistance of the composer), and the descriptions of his numerous travels and successes, were fully appreciated.

Illustrations of the works of Moscheles were given by Miss Lizzie Moulding, Herr Ludwig, and Mr George F. Gear. Miss Moulding was very successful in the pianoforte concerto in E major (first movement), and joined Herr Ludwig in a violin and piano duet by Lafont and Moscheles. The grand duet for pianoforte, *Hommage à Händel*, was played by Miss Moulding and Mr George Gear, and received with most enthusiastic applause.

The lecture was to be continued on Tuesday evening, and on Wednesday the evening was to be devoted to the life and compositions of Gluck.

CORRECTED.

(To the Editor of the "*Musical World*.")

DEAR SIR,—Permit me to point out an omission in your last week's paper. On the occasion of reporting the nomination of Herr Julius Riets to be Musical Director-General of Saxony, you remark that this highly-coveted distinction was only borne by Spontini, Mendelssohn, and Franz Lachner. Permit me to say that the same honour was also conferred, and quite deservedly, as you will admit, on Meyerbeer. I take the opportunity, at the same time, to state that what you said in a previous number about the blind actor in Meiningen is quite true, only his name is not "Wellenbeck," but "Meilenbeck." I beg to remain yours very truly,

November 23rd, 1874.

CHARLES OBERTHUR.

NEW ORGAN FOR BETHEL CHAPEL, LEEDS.

A new organ (built by Hepworth, of Wakefield) was opened on Tuesday, November 3, in Bethel Chapel, by Dr Spark, assisted by an efficient chorus and the Misses Anne Woods and Anyon, with Messrs G. Munns and T. Holiday, as soloists, under the conductorship of Mr D. Halliday.

SPECIFICATION OF THE ORGAN.

The organ has two full manuals CC to G, and pedals CCC to Tenor F, and contains the following stops:—

GREAT ORGAN—10 Registers.

1. Large open Diapason, 8 ft. tone, metal	...	56 pipes.
2. Gamba (grooved bass), 8 ft. tone, metal	...	44 "
3. Claribel, with stopped bass, 8 ft. tone, wood	...	44 "
4. Dulciana (grooved bass), 8 ft. tone, metal	...	44 "
5. Principal, 4 ft. tone, metal	...	56 "
6. Flute (stopped), 4 ft. tone, wood and metal	...	56 "
7. Twelfth, 2 2/3 ft. tone, metal	...	56 "
8. Fifteenth, 2 ft. tone, metal	...	56 "
9. Mixture, 3 ranks, metal	...	168 "
10. Cremona, 8 ft. tone, metal	...	44 "
Total	...	636 pipes.

SWELL ORGAN—8 Registers.

11. Lieblich Bourdon, 16 ft. tone, wood and metal	...	56 pipes.
12. Open Diapason, 8 ft. tone, metal	...	44 "
13. Salicional (grooved bass), 8 ft. tone, metal	...	44 "
14. Gedact, 8 ft. tone, wood and metal	...	56 "
15. Principal, 4 ft. tone, metal	...	56 "
16. Fifteenth, 2 ft. tone, metal	...	56 "
17. Cornopean, 8 ft. tone, metal	...	56 "
18. Hautboy, 8 ft. tone, metal	...	44 "
Total	...	412 pipes.

PEDAL ORGAN—2 Registers.

19. Grand open Diapason, 16 ft. tone, wood	...	30 pipes.
20. Grand Bourdon, 16 ft. tone, wood	...	30 "
Total	...	60 pipes.

21. Swell to Great	Couplers.	Grand Total	1108 pipes.
22. Octave Super to Great			
23. Swell to Pedal			
24. Great to Pedal			

There are 3 Composition Pedals to Great Organ and 2 Composition Pedals to Swell Organ. The pedal board is radiant, the case is of pitch pine varnished, the design being Gothic, and the pipes in front are illuminated.

MADAME NILSSON.

The celebrated critic of the *Journal de St Petersburg* (M. de Lenz) pays a high compliment to Madame Christine Nilsson's Valentine. Referring to the artist herself he observes:—"We had never heard her in better voice, and had never known her exhibit such dramatic excellence, worthy the *chef-d'œuvre* of Meyerbeer. The recalls began after the duet in the fourth act, and were continued for a long time, to be resumed at the close of the opera. The duet for Valentine and Marcel was not less excellent, without, however, giving such fine dramatic opportunities as that of the fourth act, which stands at the summit of lyric composition. In the second act, Madame Nilsson, wearing a blue robe and Marie Stuart hat, modestly descended the garden steps, giving no such indications of being the heroine of the drama as those which mar the *entrée* of Madame Lucca. Madame Nilsson's Valentine, as one of the queen's ladies, never forgets that she is in the presence of her sovereign, notwithstanding the excitement of her situation; neither does she forget, in the fourth act, that she is the daughter of a great house, and a member of the Court of France. Her figure and bearing belong to her *role*, and to its day."

MONZA.—A young pianist, Signora Emma Fumagalli, daughter of Adolfo Fumagalli, recently played several pieces by Schumann, Liszt, and Fumagalli, in the presence of their Royal Highnesses the Princess Margherita and Prince Umberto, and several members of the Court, at the Villa Reale. After the performance, the Princess warmly complimented the young artist.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

SEVENTEENTH SEASON, 1874-5.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE SEVENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, NOVEMBER 30, 1874.

To Commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET, in E flat, Op. 74, for two violins, viola, and violoncello—MM. STRAUS, L. RIES, ZEBBINI, and PIATTI Beethoven.
SONG, "Späße amate"—Madame OTTO-ALVSLÈBEN Gluck.
FANTASIA CHROMATICA, in D minor, for pianoforte alone— Bach.
Dr HANS VON BULOW

PART II.

SONATA, in D major, Op. 128, No. 3, for pianoforte and violin (first time at the Popular Concerts)—MM. HANS VON BULOW and STRAUS Raff.
SONG, "Du bist die Ruh"—Madame OTTO-ALVSLÈBEN Schubert.
QUARTET, in E flat, Op. 33, for pianoforte, violin, viola, and violoncello—MM. HANS VON BULOW, STRAUS, ZEBBINI, and PIATTI Rheinberger.
CONDUCTOR Mr ZEBBINI.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, NOVEMBER 28, 1874.

To Commence at Three o'clock precisely.

Programme.

QUARTET, in F major, for two violins, viola, and violoncello—Madame NORMAN-NERUDA, MM. L. RIES, ZEBBINI, and PIATTI Mozart.
SONG, "Tre giorni sol che Nina"—Mr SANTLEY Pergolesi.
SONATA, in C major, Op. 2, No. 3, for pianoforte alone—Miss AGNES ZIMMERMANN Beethoven.
SONGS, { "Thy lovely face" } Mr SANTLEY Schumann.
{ "Devotion" }
TRIO, in C minor, Op. 66, for pianoforte, violin, and violoncello—Miss AGNES ZIMMERMANN, Madame NORMAN-NERUDA, and Signor PIATTI Mendelssohn.
Conductor SIR JULIUS BENEDICT.

Friday, November 27, 1874.

TO

JULIUS BENEDICT,

KNIGHT AND MAESTRO,

Many happy returns of the day.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World,

LONDON, SATURDAY, NOVEMBER 28, 1874.

THIS week, we are happy to say, news comes from Worcester of a very important and hopeful nature. The supporters of the threatened Festival seem to partake in a very large measure of the national failing according to which an Englishman never knows when he is beaten; and they have lately returned to the charge. Not, however, by attempting the storm of the fortress. They have been shrewd enough to see that irritation and annoyance are not always the best weapons to use. Circumstances may arise

when it is necessary to accuse your opponent of violating an "honourable understanding," and others are conceivable which would permit us to tolerate the burning in effigy of an obnoxious personage. But more often a policy of exasperation is unwise. Great captains have always acted upon this fact, and we are glad to see that yesterday week the leaders of the Festival party at Worcester went to hold a friendly palaver with the authorities of the Cathedral. The result appeared in the *Times* of Tuesday:—

"A deputation of the Town Council of Worcester, appointed on the previous Tuesday, waited upon the Dean and Chapter on Friday, by appointment, at the Chapter-house, with the object of inducing them to reconsider their decision which they had communicated to the Council (in reply to a memorial adopted some weeks since), not to allow the use of the Cathedral for the Musical Festival. The members of the deputation having expressed the views of the people of Worcester, of whom they were the mouthpiece, and the desire to maintain a good understanding between the citizens and the clerical authorities, the Mayor inquired whether the Chapter would receive a deputation of gentlemen of position of the county with the Stewards of the Festival to confer on the matter. The Dean replied that no possible objection could exist to such a course, and added that no final decision had been arrived at. He also expressed the desire of himself and other members of the Chapter to meet the citizens of Worcester, and assured the deputation that every consideration should be paid to their representations consistent with the conscientious discharge of the trust reposed in them, and that they would endeavour to meet the question in the most conciliatory spirit. A conference between the Festival Stewards and the Chapter is hoped for."

The significance of the Dean's remark, when he said that "no final decision had been arrived at," cannot be over-rated, and, no doubt, has given much satisfaction to all concerned. We guard ourselves from over-sanguine anticipations, but, moderately construed, these words are significant of a desire to retreat from the position at first so resolutely taken up, and to come to some arrangement with the opposite party. If the Worcester people regard the Dean's utterance in this light, we trust, while fully sharing their elation, that they will meet the Very Rev. gentleman with an earnest desire to yield, in their turn, all that can be given up without sacrificing anything essential to the Festivals as they now are. When parties are so diametrically opposed, as in the present instance, there must be a spirit of compromise on both sides before union is possible. We trust, therefore, that when the Stewards meet the Dean and Chapter they will do so prepared to make concessions. They may, for example, consider how far a regularly constructed orchestra—of wood and nails, we mean, not men and instruments—can be dispensed with; and we are sure that no objection would be made to opening and closing each performance with prayer. At the same time, the Stewards must not give up the employment of professional singers, players, and lady choristers, nor must they yield on the matter of oratorios and great sacred works other than those usually sung in churches. These are the vital points to be conserved; all others may well be treated in the spirit which looks upon peace and harmony as the highest good.

We await the report of the interview between the Stewards and the Chapter with much interest, hoping that it will ensure the continuance of the oldest musical institution in these islands, and the only one which links our time to that of the mightiest master of sacred song.

ALL who are interested in musical culture among us continue to watch the Royal Albert Hall concerts with genuine interest, and must be satisfied with the earnest manner in which they are carried on. We leave out of consideration here the two popular nights, great as their

attraction must be to the masses; because the real importance of the scheme attaches to those occasions when music of a high class is presented. Here, it would be a pleasure to go through recent programmes, but one disadvantage attendant upon the gigantic enterprise is that no journalism can embrace all its details, but must rest content to speak in general terms. When, however, we mention, that on Tuesday last were performed Leslie's overture, *The Templar*, Sullivan's Symphony in E minor, and Barnett's "Overture-Symphonique," as representatives of English music; that the classical programme on Wednesday included the overtures to *Euryanthe* and *Mock Doctor*, Mendelssohn's Violin Concerto, and Mozart's Symphony in D; that the oratorio on Thursday was *Israel in Egypt*; and that last night were to be heard, as representing modern orchestral works, the overtures *Ossian* and *Der Fliegende Holländer*, Henselt's Pianoforte Concerto, and some excerpts from Wagner, we say enough to prove that the Directors are redeeming their pledges. All departments of the enterprise manifest the same spirit of good faith, and never before had London such an opportunity of showing how far it cares for music, or for improving an acquaintance with all forms of the art.

We are glad to hear that the Directors, anxious, as they needs must be, to make the situation of the Albert Hall less an obstacle in the way of success, have concluded important arrangements with the Metropolitan and Metropolitan District Railways. According to this pact, the clerks at every station will sell shilling tickets to third-class passengers, which will cover not only the journey to and from the Hall, but admission to the Picture Gallery, while for half-a-crown the admission will be to the Balcony. The idea is an excellent one, and, if properly brought before the public, can hardly fail to meet with general acceptance, especially as the new entrance in Exhibition Road is within two hundred yards of the station, and makes visitors almost independent of weather. Other improvements will no doubt suggest themselves from time to time; but this is a great one, and should go far to secure for the Albert Hall Concerts a patronage commensurate with their claims.

A CORRECTION.

(To the Editor of the "Musical World.")

DEAR EDITOR.—Reissiger's *Dernière Pensée de Weber* was written in 3 time. In the *Musical World*, Vol. LII., No. 47, Nov. 21, 1874, page 775, the extract you give is hybrid—marked C time, yet only three crotchets in a bar. Whence this mixture (?) Was Jove nodding (?) Stands Regent Street where it did (?)

ANOTHER M. B.

P.S.—Reissiger's *Dernière Pensée de Weber*, original key, A 2.

[Perhaps "Another M. B." will forgive us when we tell him that we have supplied his letter with three notes of interrogation.]

REVIEW.

C. JEFFREYS.

Highland Gems. No. 4. By WILLIE PAPE.

In the present series of *morceaux* for the pianoforte, we find the powers of the young pianist-composer exemplified in a marked degree. Mr Pape has evidently taken Thalberg for his model in composition; and the principal idiosyncrasies of this accepted master in pianoforte writing have been reproduced by him, though by no means with servility. The fourth number of *Highland Gems* includes the airs of "Auld lang syne" and "Charlie is my darling," two songs of borderland which know no rivals in historic lore. The arrangement of these two airs for the solo instrument calls for considerable praise; they have been thoroughly well treated, vigorously amplified, and varied with a skill to which the ablest arranger might bear witness. Further than this, we may say that the various sections of the fantasia present a fecundity of invention and happiness of resource only too seldom met with in such pieces. If Mr Pape perseveres in this style of composition, he will stand a great chance of distancing all competitors.

Education.

"CHARACTER DIVERS."

(From "Another World.")

"Let the remedies employed be adapted to the complaint and to the constitution of the patient, and be careful that in curing one disease you do not sow the seeds of another more dangerous."

(Continued from page 771.)

The character-divers, too, are greatly assisted in their observations by an establishment attached to each school called "The Amusement Gallery," in which after a certain time the bent of the child, his versatility, capriciousness, constancy of purpose, with other qualities and defects, are shown in his selection and continued or interrupted pursuit of any particular occupation or amusement.

It is scarcely possible to overrate the importance of acting with judgment towards children.

From the smallest beginnings, incurable defects of mind and permanent disease of body will gather strength, grow and obtain the mastery, till they carry off the sufferer, or implant vices that, like evil spirits, will torture the victim during his life's career.

Nothing is spared in the education of the future man and mother of men. In the child is seen the parent of other generations, one who, as he is well or ill-directed, will strengthen or weaken the great work of human happiness, bearing with him a blessing or a curse for the community. Therefore whatever may be the pains or expenditure required in the cure of incipient faults, as of incipient disease, we know that society will be repaid more than a thousand-fold in the happiness of its members, in evil prevented and good propagated, in the numbers of men of talent and genius whose works, teeming with great results, will be thus saved to the State.

But for the character-divers the services of numbers of men of extraordinary genius would have been lost to the State, and our world's progress in science, inventions, and happiness, retarded for centuries. Nay, perhaps the then comparative civilization would have been thrown back into barbarism, through the destructive play of bad passions and disappointed hopes.

Numbers who, if their early faults had grown into confirmed vices, would later have led a life of crime, and become inhabitants of dungeons and emissaries of evil, now grew into men of great eminence. The germ of evil propensities was destroyed, the exuberant motive power of their nature regulated and turned to good, by means thoroughly familiar to the character-divers.

Amongst faults, the germs of which occupied the attention of the Djarke, are the following:—

Untruthfulness, dishonesty, discontent, pride, vanity, boasting, cunning, envy, deceit, whether prejudice, self-deceit, or the wish to deceive others; nervousness or fear, inducing reticence and concealment of faults, excess of modesty or the occasional tendency of persons of genius to underrate their own gifts, inattention to studies, want of application, power to learn too easily, lack of retentive memory, exaggeration and boldness, bad temper, sullenness, disposition to quarrel, cowardice, cruelty, caprice as distinct from versatility, selfishness, greediness, laziness, and its various causes, want of self-control, want of self-denial, and generally the germs of all faults, and vicious propensities, which, if not cured at an early age, would grow into tenacious vices.

From the precautions taken in Montalluyah the schools have become real nurseries, where the pupil is endowed with knowledge adapted to his capacity and natural bent, strengthened and graced with valuable habits and stores of physical and intellectual power.

Hermes (Communicator).

(To be continued.)

OCCASIONAL NOTES.

LAST week we reproached France for her slowness in raising a comparatively small sum wherewith to purchase an Auber monument; but what are we now to say about Germany, which is equally slow in subscribing towards a memorial of Mendelssohn. Some of our foreign contemporaries hint that the composer's rich family ought not to allow the hat to be sent round on such an errand; but they are wrong. Mendelssohn needs no monument *per se*; only a tangible proof of the esteem in which he is held. And Germany will not give this! What, then, has become of the French milliards?

M. EDMOND VANDER STRAETEN has been fortunate enough to obtain admission to the archives of the celebrated Sixtine Chapel at Rome. It was asserted not long since that all the musical and musicological treasures of the celebrated Chapel were lost to the world, in consequence of the obstinacy with which access to them was denied. The archives were kept under three keys, one being held by the prefect of the establishment, one by the director, and one by the custodian. Moved by the representations of the Belgian Ambassador, the Major-domo referred the matter to the Pope himself, who ordered the usual regulations to be for once relaxed. In consequence of this boon, M. Vander Straeten was enabled to work at the Sixtine Chapel from 8 a.m. to 9 p.m., and the annals of Flemish music will soon receive a notable and totally unexpected addition.

As some compensation for their culture of *opera bouffe*, the Parisians are beginning to cultivate Handel. *Judas Maccabæus* was performed last week for the first time in the French metropolis; the oratorio was not only listened to with interest by an audience that included every musical man in town, but it was hugely applauded. French critics trace in it the energy of the Jewish race, and enlarge upon the success with which the composer has realized the revengeful spirit that breathes through the Old Testament. For the most part they appear unconscious of the fact that the Hebrew oratorio was composed in celebration of a patriotic victory. However, they fully appreciate the qualities of the Saxon giant, and, in something less than a century from now, it is possible that they may put up with a performance of Mendelssohn's *Elijah* or *St Paul*.

A CONTRIBUTOR to the *Paris Figaro*, with a taste for statistics, and—we should say—no inconsiderable amount of spare time on his hands, has just discovered that, from the 15th April to the 15th October last, the military bands in the French capital executed 625 military marches; 433 polkas; 540 waltzes; pieces from the *Trovatore*, 231 times; pieces from *La Juive*, 189 times; besides pieces from *Lucia di Lammermoor*, *Guillaume Tell*, *La Muette*, &c. Persons who favour the public with returns of this description have the consolation of knowing that there is not much risk of the accuracy of the figures being impugned. Who, for instance, would think of consulting a mass of programmes to prove that, for the above number of 625 military marches, 631 ought to be substituted, or that the bands played 440 and not 433 polkas in the time specified? There may be such numerical monomaniacs, but they are rare.

REFERRING to the Festival of St Cecilia, which took place on the 22nd inst., a writer in *Le Guide Musical* says:—

"Has St Cecilia a better right than any one else to be the patron saint of musicians? Frankly, I do not think so. It is in vain that I have read over and over again the *title-deeds* of her martyrdom; what I have found in them tends to make me look on her not as a lover of music, but as a pious person who was somewhat absent whenever this certainly rather mundane pleasure was concerned. It is the evening of her marriage; harmonious instruments are heard in the nuptial chamber. But what is she doing? Praying. Instead of taking part in the concert: 'she sings in the depths of her soul the praises of her God.' These are the exact words of the *Martyrology*. Now everyone must admit that it is not on account of this dumb song that musicians, who are far from being so partial to silence, can have selected her for their patroness. But this is not all. St Adhemar, in his poem, *De Laude Virginum*, glorifies her, because, disdaining such profane amusements, she appears deaf to the melody around her. This was a very strange way of preparing for the post of patroness in store for her, and was tantamount to making it an absolute sinecure. Then how comes it that the post was bestowed on her? Is it because people have not understood the passages quoted, or because,

when the festival was founded, they consulted only spurious texts? This last is the real reason. As a proof of it, I have an old breviary printed at Cracow in 1525, in which, thanks to certain verbal transformations and substitutions, the account contained in the *Martyrology* is so modified that, far from appearing inattentive and absent, as I have described her, St Cecilia is, on the contrary, represented as singing at the organ the praises of the Lord."

THE following appears in the *Liverpool Daily Post*:—

"Those favourable to the Dean and Chapter of Worcester's proceedings as regards the Three Choirs Festival next year have received what may be considered very important supporting evidence in the results of the restoration services at York Minster, as, without band and chorus, but solely by the aid of 100 boys and vicars-choral drawn from the following choirs:—St Paul's Cathedral, London; the Royal Chapel, Windsor; the Cathedrals of York, Durham, Ripon, Manchester, Carlisle, Peterborough, Lichfield, Southwell, and Eton College, ordinary services and sermons by Bishops, &c., £1,000 clear have been secured for the fund, which is as much as was obtained here or in Leeds, and a positive profit as compared with an actual loss at Gloucester, notwithstanding star singers and players, and bands and choruses of some 300 or 400."

Our usually accurate contemporary is wrong about the Gloucester Festival. Nearly £1,000 was gathered for the charity, the loss was simply on the sale of tickets.

STRANGE rumours are frequently wafted to our ears from across the Atlantic, but one of the strangest we ever heard, even from the land of wooden nutmegs and insideless clocks, is to the effect that a Boston musician has just set the Constitution of the United States to music. We will not say that the rumour is devoid of truth, but, as hearing is, in this case, believing, we must have the score played to us before our faith in its existence is particularly strong. A foreign contemporary, not so incredulous as ourselves, observes that perhaps the Boston musician selected his text in imitation of Grétry, who, for want of something more suitable, boasted that he would serve the *Gazette de Hollande* in the same way. Our contemporary then goes on as follows:—

"The authors of the Constitution of the Union thought more of reason than of rhyme, and their prose is not too well adapted to harmony, but the patriotic inspiration of Mr Greeley, for such is the Boston composer's name, overcomes every difficulty. He has made his score a genuine musical epic, and had it performed before a numerous public. The performance did not last less than six hours, about the duration of a sitting of Congress. The preamble of the Constitution forms a broad and majestic recitative, well sustained by the altos and double-basses. The first clause is written for a tenor voice; the other clauses are given to the bass, soprano, and baritone. The music of the clause treating of State Rights is very magnificent. It is written in a minor key for bass and tenor. At the end of every clause, the recitative of the preamble is re-introduced and then repeated by the chorus. This part contains a combat between the voices and instruments, in which the tenor appears to stand up for State Rights, but is finally crushed by the bass, while the flutes, siding with the tenor, engage in a desperate combat with the trombones and double-basses, by which the bass is supported. The violins, lost between the *tremolo* and the *pizzicato*, form the accompaniment. In the end, the tenor and the flutes yield to the heavier instruments, while the violins celebrate the return of peace by *slow arpeggi*. The constitutional amendments are treated as fugues, and serve to introduce a formidable finale, in which the big drum and the gong play an important part. The general instrumentation is very scholarly and the harmony surprising."

We do not mind admitting—without prejudice—that the entire composition, if the above account is exact, must be quite as surprising as the harmony.

VIENNA.—Mad. Nilsson will commence her engagement at the Imperial Operahouse in February. Her first part will be that of Ophelia in M. Ambroise Thomas's *Hamlet*, and she will sing in German. She is, so says report, to receive two hundred pounds a night.—According to the *Neue freie Presse*, M. Anton Rubinstein is going, or has already gone, to Paris, for the purpose of conferring with M. Halanzier about the performance of his new opera, *Nero*, which is to be produced at the new Operahouse.

STUTTGART.—Herr Abert's new opera, *Enzio von Hohenstaufen*, is to be produced very shortly. It must not be confounded with another work, *König Enzio*, by the same composer. Speaking of it, a writer in the *Neue Berliner Musikzeitung* observes: "The new opera, to which the most striking musical parts of *König Enzio* have been transferred, is distinguished—as we see from the libretto by A. B. Duik, now before us—by an effective and exciting plot, rich scenic development, and spirited poetic dialogue. From a musical point of view, it is one of the most important creations of the author of *Astorga*, *Columbus*," etc.

CONCERTS VARIOUS.

THE pupils of Herr Lehmeier gave a third recital on Saturday last, which demonstrated the progress recently made by them. Amongst those most advanced was the young pianist Master Kalisch, who played Beethoven's Sonata, Op. 10, and Mozart's Fantasia, No. 3, with remarkable precision. The lady performers were Miss Schonewald, Miss Abud, and Miss Williams. Miss Jessie Giles sang two songs with great taste.

NORTH LONDON COLLEGIATE SCHOOL FOR GIRLS.—A concert, given by the pupils of the above school on Friday week, while affording great satisfaction to a numerous audience, testified to the solidity of their musical instruction. The chief attraction of the programme was Bach's triple concerto in D minor, played (without book) by Madame Mangold Diehl and two of her pupils, the Misses Paraire and Lawford. In spite of the difficulty of the task—Bach's intricacies tripled must be formidable to the best musical memory—the three ladies interpreted the great work with a precision, delicacy, and charm that delighted connoisseurs, while pleasing ordinary listeners who were ignorant of the magnitude of the undertaking. Among the solos, Chopin's polonaise in A flat, Mendelssohn's rondo in B minor, Wollenhaupt's "Caprice Adrien," an impromptu of Schubert's, and Kuhe's "Kathleen Mavourneen," were undoubtedly the best; while a duet on operatic airs, by Mrs Green and her pupil, Miss Blanche Lawford, found favour with the audience. There were other trios, quartets, and vocal solos, which call for no special notice. A trio of Czerny's was neatly played, and Auber's overture to *Haydee* was a very charming performance. The young ladies who assisted their instructress, Madame Mangold Diehl, in giving a very fine interpretation of Beethoven's *Leonora* overture (No. 3)—the Misses Richardson, Childs, Gill, Burgess, Minton, Lawford, and Paraire—deserve mention for the accent, exactness, and minute attention to detail which made the well-known overture (also played without book) almost as stirring as when given by a good orchestra.—Z.

MISS EMILY MOTT'S concert took place at St James's Hall on Tuesday evening week. The hall was well filled, and the whole entertainment was a great success. Miss Mott was ably assisted in the vocal music by Miss Sophie Ferrari, Miss Enequist, Mr Lewis Thomas, Mr Pearson, and Mr Sims Reeves; in the instrumental by her sister, Miss Lily Mott, Mr Lazarus, and Mr Gilbert H. Betjemann. Miss Mott selected for her solos "The Cradle Song" and "The Bird and the Maiden" (Spohr), with clarinet *obbligato*, charmingly played by Mr Lazarus, the last receiving an encore. Miss Mott, who sings well, was much and deservedly applauded. Mr Sims Reeves was in splendid voice, and sang delightfully. After Blumenthal's "Message" he was recalled three times, but could not be prevailed upon to repeat the song. After "Jack's Farewell" (Molloy) the audience persistently demanded an encore, and Mr Reeves cordially complied with their wishes. Miss Mott sang a duet with Mr Sims Reeves from the *Troatore*, "Si la stanchezza," which was redemanded and also repeated. Miss Sophie Ferrari was in magnificent voice, and sang with great effect a pretty song called "Star of the night," which was encored, and, among other solos, Miss Ferrari gave "She wore a wreath of roses" so well that not only did she not sing it again, giving "Home, sweet home" for the encore, but she was presented with a very handsome bouquet. Mr Lewis Thomas rendered "O ruddier than the cherry" so capitably that it also had to be repeated. Mr Lazarus played, in his well-known charming style, some old English airs, arranged for the clarinet by himself. Mr Betjemann gave a solo on the violin, and Miss Lily Mott contributed a pianoforte solo, which was well received. The concert was conducted by Messrs Sidney Naylor, W. H. Thomas, Edwin M. Lott, and Herr Ganz.—(From our youthful Correspondent, F. A. J.)

FLORENCE.—The Abbate Franz Liszt recently paid this city a short visit on his way to Pesh.

PARMA.—A gentleman named Sig. Barsi is said to have found lately an unpublished comedy by Goldoni among some old family papers. The news seems too good to be true.

QUELDINBURG.—The General Vocal Association has just celebrated the fiftieth year of its existence by a performance of Handel's oratorio of *Joshua*, under the direction of Herr Albert Schröder, the solos being taken by Meadles Broidenstein, Dotter; Herren Müller and Schmuck.

AREZZO.—A new opera, *Picarda Donati*, has been successfully produced at the Teatro Petrarca. Both libretto and music are by Dr Cosimo Barali Torti, who was called on twenty-five times, and then conducted to his house by torchlight, a band of music also accompanying him. Doctor Torti has already written numerous musical works, including Masses and Symphonies. Signora Maria Cordini, the soprano, especially distinguished herself. The chorus likewise was very good, as was the orchestra, under the direction of the Cavaliere Cattalanotti.

PROVINCIAL.

BRIGHTON.—Mdlle Teresa Bonini, a rising and clever young vocalist, gave her annual evening concert in the Pavilion on Monday, the 16th inst. The concert was well attended. Mdlle Bonini had the able assistance of Madame Marie, from London; Mr J. Lynne, a tenor singer of ability; and M. Heins Hugo, baritone. Miss Fanny Pieczonka was the solo pianist. There was, also, an efficient and select chorus, who sang several part-songs, &c. Mdlle Bonini sang Schubert's "Ave Maria," the Scotch songs, "Ye banks and braes" and "Annie Laurie," accompanying herself on the harp. She was loudly applauded and encored for her various performances. Madame Dolby gave "Una voce poco fa," and was encored in Vinzenza's new song, "There is a bird," which she sang with infinite pathos. Mr J. Lynne, in Ascher's own transcription of his charming romance, "Alice, where art thou?" gained the approbation of all present by his clever interpretation of this favourite *morceau*. M. Heins Hugo sang one or two songs very creditably; and Miss F. Pieczonka played, in brilliant style, solos by Mendelssohn and Liszt. Mr West and M. Pieczonka accompanied the vocal music.

NOTTINGHAM.—The *Daily Express*, noticing a recent performance of Randegger's *Fridolin*, observes:—

"The fact of this being the second representation of *Fridolin*, far from having any deterrent effect upon the assemblage of the audience, induced those who had previously heard it to again witness it, while, to those who had not, it afforded an opportunity for enjoyment, and that, in their own interest, we hope they did not fail to avail themselves of. As this admirable specimen of lyric drama has now been written for rather more than a year, its plot and construction are known to most of our readers, and it is almost needless to remind them that, basing it on Schiller's *Der Gang nach dem Eisenhammer*, Madame Rudersdorff has composed a libretto that, written by an Englishwoman, would call for praise, but, as the work of a foreigner, exacts unbounded admiration. Simple as are the incidents on which is founded the cantata, and brief as it is in development, it yet admits of the display of a genius of such a wide range as was not anticipated in the composer of such *morceaux* as *I Naviganti*, and *Ben è ridicolo*, and which was only foreshadowed in the scena *Medea*. Imputations of plagiarism, e.g., a fancied similarity to Mendelssohn's *Walpurgis Night*, or to *Der Freischütz*, in the Forge scene, or more general resemblances to Weber or Rossini may be at once put aside. The cantata is essentially dramatic, the interest is cumulative, interrupted by little episodic matter, and the final climax lacks nothing that a *finale* should have."

MAIDSTONE.—The annual concert given by Mr Henniker took place in the Corn Exchange, and was a great success. The audience nearly filled the large hall, and included several of the leading families in the neighbourhood. The principal artists were Miss Annie Banks, Miss Phillips, Mr Orlando Christian, Mdlle Gabrielle Vaillant (violin), and Mr Henniker and Mr Dutnall (pianoforte). The judicious and masterly style in which Mr Henniker conducted the orchestra (consisting of a band and chorus of eighty performers), tended greatly to the success and pleasure of the evening. The concert was opened by the full orchestra with the overture to *Fra Diavola*. The "Soldiers' Chorus and Prayer," from *Fra Diavola*, followed, and was given with remarkable accuracy and effect. Miss Banks sang a cavatina, by Rossini, in a manner which gained for her a round of hearty applause; and Mdlle Gabrielle Vaillant's violin solo deserved the plaudits with which it was received. A chorus from *La Sonnambula* was followed by "The harp in the air," well sung by Miss Phillips. Mr O. Christian acquitted himself very ably in the songs of "The valley," and "Over the rolling sea;" and for the latter received a unanimous encore, to which he responded by singing "The village blacksmith." A grand "Sonata" for two pianofortes and orchestra was most successfully given by Mr Henniker and Mr Dutnall. This was succeeded by a chorus from *Marta* and "When daylight's going," both of which were well received. Miss Banks was much liked in Balfé's "Beneath a portal," and the audience vociferously demanded her re-appearance, when she sang "Coming thro' the rye." In the song "Love has eyes," Miss Banks was also loudly encored, and gave in response another song. Perhaps the most brilliant success of the evening was the violin solo, "Fantasia de Concert," by Mdlle Gabrielle Vaillant, for which she was again and again applauded, and nothing less than a repetition of the latter part of the piece would satisfy the audience. The song "As the nightingale," given by Miss Phillips, was very successfully rendered, and the concert concluded with the chorus, "Hail to the happy day."

NAPLES.—Herr von Flotow's *Naida* has been performed at the Mercadante, with Signora Skelding, Signori Scheggi and Cabella. The next opera is to be *La Contessa Amalfi*, with an entirely new *prima donna*, Signora Cosmelli, and a tenor, Sig. Giannini, new to this theatre.—M. Offenbach's operas now constitute the sole attraction at the Teatro Nuovo, as likewise at the Politeama.

LECOQC'S PRÉS ST GERVAIS.

The excellent Paris correspondent of the *Telegraph* has been discoursing pleasantly about music in that, erstwhile, gay capital, and, among other things, about Lecocq's new opera, *Prés St Gervais*, which is to be produced this evening at the Criterion Theatre. His remarks will be read with interest, and we give them in *extenso* :—

"As this last piece is to be shortly brought to the bar of public opinion in England, a few words on the subject may be acceptable. The piece is in substance the same that Sardou, when a beginner in the dramatic vocation, wrote for Déjazet, and it is built on the model of *Les Premières Armes de Richelieu*, and on the thousand and one pieces in which the bright actress loved to display all her personal and intellectual gifts to delighted spectators. The Prince de Conti is a high-tempered youth, whose vanity has been fostered by the abject flatteries of his tutor, Harpin, from whose constant supervision, however, he longs to escape. When an accident gives him a chance of seeing something of the world for a few hours, he follows a shop-girl, Friquette, to the *Prés St Gervais*, the favourite suburban tea-garden of those days, where bourgeois, out for a Sunday, were wont to picnic on the grass; where men of fashion repaired to drive; and where lovers could wander at will through secluded groves and shady lanes. Believing in his tutor's assurance, that his noble birth is displayed in every feature and every look, he addresses Friquette in a tone of easy triumph, and gets nothing better than a sound box on the ears for his pains. Without a farthing of money in his pocket, he tries to get a dinner on credit, and is insulted by the waiter, who fails to trace the signs of his birthright in his impecuniosity. A family of shopkeepers takes pity on him and asks him to share their repast; but he at first declines to eat with low people, and then finds it impossible to touch their viands or their wine. Then he gets into a quarrel with the sergeant of the very regiment of which he has been the nominal colonel since his cradle; and, unwilling to take shelter under his rank, he fights the veteran, and is wounded in the affray. At last he overhears his intoxicated Mentor confessing that he fools his noble pupil to the top of his bent; whereupon the Prince takes the lesson to heart, and determines for the future to depend more upon himself and less upon his ancestors. This simple outline was attractive enough when it was filled up by the devil-may-care grace and overflowing animal spirits of Déjazet, and the two acts used to be rattled through with captivating rapidity. Unfortunately, it has been thought necessary to preface the piece by an introductory act in which there is no action, and the only object of which is to present a characteristic picture of old Paris, to describe in detail, the peculiarities of the various personages in the comedy, and to supply the composer with materials for a solo or two and a series of choruses. The best of these latter is a piece wherein the assembled pedagogues lecture their pupils on the advantages of study and hard work. No sooner are the scholars out of hearing than the masters indulge confidential anticipations of the delights to be enjoyed at the *Prés St Gervais*—anticipations which, as soon as the pupils come within hearing, are again exchanged for serious injunctions to labour. The contrast between the solemn tones of the lecturers and their delight in the coming escape from drudgery is very droll. The plot does not really begin before the second act, which, in a musical no less than in a dramatic sense, is by far the best. There is a charming madrigal, 'Le Muguet et la Rose,' and a pretty song, 'Souvenez-vous,' to both of which the mezzo-soprano of Paola-Marié does ample justice. Then there is a very clever arrangement of 'Femme sensible, tends-tu le ramage?' as a duet, the quaint, sweet melody being accompanied by vocal variations that greatly enhance its Old-World charm. Madame Perchard sings all the music of the principal part in perfection, though she lacks the *devinatoire* that used to be so graceful in the person of Déjazet. Dupuis's mannerisms are beginning to pall, and his gallant sergeant is but a repetition of numberless former rôles. But the elegance of Lecocq's music made ample amends for any defects in the piece itself and in its interpretation."

—o—
WAIFS.

A case of considerable interest to music publishers of all degrees appears in the law reports of the past week, from which we learn that the head of a firm well known for its cheap publications has been fined for the non-dispatch to the British Museum of a copy of certain pieces of music issued by him. The requirements of the law on this point are so clear, but so easily and so frequently overlooked, that it may be serviceable to call attention to it, as country publishers, like their London brethren, are liable to a penalty if they fail to transmit to the Museum authorities a copy of each sheet they publish, no matter how insignificant it may be. The value of this collection to the nation is very questionable, while the cost of collection, cataloguing, and preservation must, of course, form a considerable item.—*Choir.*

The *Paris bals de l'Opéra* are to take place this season at the Opéra-Comique.

The death is announced of a singer once known in this country—M^{me} Nelly Kohn.

The Emperor of Austria has nominated Liszt to the post of director of the Hungarian *Landesmusik-Academie*.

Madame Campobello-Sinico commences a concert tour in January next, assisted by distinguished artists.

Signor Campobello has returned from Milan, whither he had gone to make arrangements for his wife's concert tour.

The Empress of Russia, who is at present in Paris *incognito*, visited the Théâtre Porte St Martin to see the *Tour du Monde*.

A Pennsylvania baby is said to have inherited the eyes and nose of his father, but the cheek of his uncle, who is an insurance agent.

The departure of M^{me} Nilsson from St Petersburg is delayed, owing to the absence of the Emperor, who desires to be present at her "benefit."

The Berlin Library has just acquired the MSS. of Bach's *Well-tempered Clavecin*, two of Beethoven's later quartets, and a lot of unpublished songs by Schubert. Lucky library!

A young lady entered a Troy music store recently, and approaching the clerk said: "Still I love thee." He replied: "We haven't it." "I cannot love another," said she, and, receiving a similar answer, left the store.

"Do you believe in the apostolical succession?" inquired one of Sydney Smith. "I do," he replied; "and my faith in that dogma dates from the moment I became acquainted with the Bishop of—, who is so like Judas."

Miss Abbie Whinery has been engaged as soprano in the choir of the Church of the Unity, Boston. She is also to sing at the first concert of the Harvard Musical Association, and at some of the Handel and Haydn concerts.

Judas Maccabæus, according to *Le Ménestrel*, was a great success at M. Lamoureux's concert in the Cirque des Champs Elysees. *Apropos* of this Handel rage in Paris, some of the choruses in *Israel* were given recently at a Chatelet concert.

An attempt to encore the prelude to Wagner's *Tristan et Isolte* at the last Padeloup Concert was so strongly opposed that the conductor had to postpone its repetition till the close of the programme, when those who did not like it could get out of ear-shot.

Herr C. Oberthür's *Loreley*, a legend for orchestra, with harp *obligato*, will shortly be performed in Berlin, Vienna, and Brunswick. It may be remembered that this work was repeatedly performed at Rivière's concerts last year, and had marked success.

Just as the minister was immersing a coloured convert near Bangor, lately, the choir broke out :—

"The morning light is breaking,
The darkness disappears."

The *Gaulois* informs us that Madame Nilsson, notwithstanding her great success in Russia, is about to be solicited to return to Paris to fulfil her engagements there. Before singing in Paris, according to the same authority, she will give several representations in London, where she is expected with an impatience easy to understand.

Apropos of a concert recently given at Brighton, a local paper says :—

"The vocalist was Miss Purdy, who brings with her a high reputation, and who sung Haydn's song, 'L'Alleluia di Sinai,' Cottrau's 'L'Addio a Napoli,' and Wallace's beautiful song, 'Sweet and low,' with characteristic sweetness and power, displaying the quality of her pleasing mezzo-soprano (approaching to contralto) voice to great advantage, leaving a very favourable impression."

The London Correspondent of the *Arcadian*, which we welcome in its new and becoming dress, says :—

"I have obtained renewed authority for reiterating my original assertion that Mr Mapleson does intend coming to America next year, and for stating, in addition, that he will do so with a view of seeing whether there would be good prospect of success for bringing over some members of his company in either that year or the next."

The system of giving in the provinces concerts on the "Monday Popular" model is being adopted again this year, under the auspices of Mr Chappell, and the first of two concerts of this class, with the same artists who appear at St James's Hall, has already been given at Brighton, greatly to the satisfaction of the resident amateurs. The plan is an admirable one, and will be of infinite service in extending a knowledge of the great classical works.—*Choir.*

NUREMBERG.—Herr Richard Wuert's *Faublas* has been well received here. Mad. Wagner-Ueberhorst especially distinguished herself in the principal part.

PESTH.—On the recommendation of the Hungarian Minister of Education, the Abbate Franz Liszt has been named by the Emperor of Austria President of the National Hungarian School of Music, and has already arrived here to enter upon the duties of his appointment.

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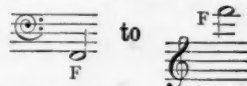


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